

## **Amaranth Borsuk**

Mellon Postdoctoral Fellow in the Humanities  
Massachusetts Institute of Technology  
Program in Writing and Humanistic Studies  
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### **EDUCATION**

Ph.D. in Creative Writing & Literature, University of Southern California, August 2010  
M.A. in English Literature, University of Southern California, December 2006  
B.A. in English, *Summa Cum Laude*, University of California, Los Angeles, May 2003

### **DISSERTATION**

Professor Susan McCabe, director; Professors Carol Muske-Dukes, David St. John, Leo Braudy, and Steve Anderson (Interactive Media, School of Cinematic Arts), members.

#### **Creative**

*Pomegranate-Eater*, a book of poems. This manuscript is currently in circulation and has been a finalist and semi-finalist in several contests. Individual poems have appeared in literary journals.

#### **Critical**

“‘Machines Made of Words’: Poets, Technology, and the Mediation of Subjectivity.”

This dissertation considers the way modern and contemporary poets use specific writing technologies to distance themselves from the page and evade authorial control of the text.

### **PUBLICATIONS**

#### **Book**

*Excess Exhibit*. Collaborative poems with Kate Durbin, accompanied by drawings by Zach Klynn (ZG Press). Forthcoming, 2011.

#### **Chapbook**

*Tonal Saw (The Song Cave*, Ben Estes and Alan Felsenthal, eds.). March 2010.

#### **Artist’s Book**

*Between Page and Screen*, an augmented reality chapbook. Hand-bound and letterpress printed in an edition of 12 (June 2010)

This “digital pop-up book,” programmed by Brad Bouse, contains no text, only geometric markers that, when displayed before the reader’s webcam, activate a series of animations mapped to the surface of the page. Because the animations move with the book, they appear to inhabit “real” three-dimensional space. However, the resulting poems do not exist on either page or screen, but rather in an augmented reality where the user sees herself holding, and interacting with, the text. Through a series of letters between two lovers, P and S, and animations based on key words from them, the chapbook considers the place of the printed book in an era when literature is becoming more widely available in screen-based digital formats.

The book has been exhibited in Providence, Rhode Island as part of the Electronic Literature Organization conference and in Kassel, Germany at the KunsTTempel gallery. In 2011 it will be shown in Bury, England as part of the Text Festival and Buffalo, New York as part of E-Poetry 2011.

## Poems

- “Date Music” and “Dear Drawn.” *Poetry Flash*. Forthcoming.
- “Night Watch.” *Denver Quarterly*. Forthcoming.
- Three Poems: “Stretching,” “Encroaching,” and “Blooming.” In collaboration with Kate Durbin. *Black Warrior Review* 27.1 (2010).
- Six Poems: “Tinkling,” “Tousling,” “Grooming,” “Embarking,” “Swooning,” and “Crystallizing.” In collaboration with Kate Durbin. *Action, Yes!* (June 2010).
- “Ablution.” *Colorado Review* 37.2 (2010).
- “Baking Blind” and “Wood Nexuses I.” *Eleven Eleven* 8 (2010).
- “Pain Itself.” *Emohippus Greeting Card*, Fourth series (March 2010).
- “Voir Dire” and “History of Song.” *FIELD* 82 (2010).
- “Quince: An Era” and “Dear Sore.” *Columbia Poetry Review* 23 (2010).
- “Openings.” *Denver Quarterly* 44.2 (2010): 18-20.
- “To Death (The Pine-Eater).” *ZYZZYVA* 25.1 (2008): 114.
- “The Nectarine’s Second Sight” and “Breadfruit.” *Columbia: A Journal of Literature and Art* 45 (2008): 148-149.
- “Professions of St. Augustine,” a collaboration with Andrew Allport. *CRATE* 3 (2007): 18-20.
- “Self Portrait as Radiant Host” and “Mulberry Bait.” *Denver Quarterly* 41.1 (2007): 9-11.
- “Stashed Evidence: Selected Victorian Gentlemen.” *Pool* 4 (2007): 24-26.
- “Thurible,” “Small Letters,” “Hera,” “Deflagration,” “Landscape with Priapic Courtship,” “Naming,” and “Heaviness.” *The Drunken Boat* 6.3 (2007): n. pag. Web.
- “Later Atalanta.” *Lumina* 5 (2006): 166.
- “Puppet.” *Hotel Amerika* 5.1 (2006): 89.
- “At the Virtual Garage Sale of My Life” and “Traveling.” *The Los Angeles Review* 2 (2005): 266-269.
- “Principles of Resonance,” “Persephone Confession,” and “Revenge.” *Beyond the Valley of the Contemporary Poets: 2004 Anthology*. Elizabeth Iannaci and Frankie Drayus, Eds. Los Angeles: VC Press, 2005. 6, 33, 49.
- “Making Sense.” *Smartish Pace* 11 (2004): 20.
- “Tomato Variations.” *The Antioch Review* 62:1 (2004): 92.
- “Ophidian Orpheus.” *Westwind* (2003): 71.

## Translations

In collaboration with Gabriela Jauregui:

- “S: Latin Core” and “Transversion No. 16, A Slice Torn or Antic Lores + Actor Lines.” Aufgabe 10. Forthcoming.
- “Models or Petrovich’s Band” and “Transversion No. 12, A Dandy Lion or Basted Bestiary.” Aufgabe 10. Forthcoming.
- “The Explanation and the Legend,” and “Transversion No. 8, Écarté or Make it (Quat)Reign.” *Caketrain* 8 (2010).

- “An Odd Father or *The Properties of the Triangle*,” and “Transversion No. 10, Les Enfants Qui S’aiment or *Love-in*.” *Caketrain* 8 (2010).
- “Love Story,” and “Transversion No. 18, Cypriot Crypts.” *Caketrain* 8 (2010)..
- “Four and One Quatrains On the Aim of Language,” and “Transversion No. 19, A Tip of the Tongue.” *Caketrain* 8 (2010)..
- “What Words Say ‘Auto, Nimes’ or *The Taming of the Mandrake*,” and “Transversion No. 20, Loop Elope or *The Untaming of the Ouroboros*.” *Intersections*, special pre-launch issue of *Improbable Object* (2010) n. pag. Web. <[www.improbableobject.com/objects/](http://www.improbableobject.com/objects/)>.
- “Definiens / Definiendum or *The Explanation of Patronymics*” and “Transversion No. 2, Un Finish or *Word Ivy*.” *Intersections*, special pre-launch issue of *Improbable Object* (2010) n. pag. Web. <[www.improbableobject.com/objects/](http://www.improbableobject.com/objects/)>.
- “Europe After the Rain” by Paul Braffort, and “Transversion No. 14: America After the Rain.” *Drunken Boat* 12 (2010) n. pag. Web. <[www.drunkenboat.com/db12/](http://www.drunkenboat.com/db12/)>.
- “Days Rolled By, or I Knew Don Aa, the Man Who Shook His Tongue” by Paul Braffort and “Transversion No. 17: Aaism Antifesto or We Will Eat Your Fingers a Little Bit.” *Drunken Boat* 12 (2010) n. pag. Web. <[www.drunkenboat.com/db12/](http://www.drunkenboat.com/db12/)>.
- “Exquisite Words: ‘Who Words Sex?’,” “Transversion No.7: Awkword Sex,” “The Veil lifts over the foundations,” and “Transversion No. 4: The Belly Lifts Over the Fundament.” *Poet of the Month* (September 2009) n. pag. Web. <[www.poetrynet.org](http://www.poetrynet.org/)>.
- “The Preallable Explanation or The Rhymes’ Reason” by Paul Braffort, and “Transversion No. 1: Ciel-Lice or A Good Faith Extraction.” *Lana Turner: A Journal of Poetry and Opinion* 2 (2009): 70-72.
- “Eros of Nike or The Explanation of Sex” by Paul Braffort, and “Transversion No. 3: Strongarmed or Kinetic *Celosia*.” *Lana Turner: A Journal of Poetry and Opinion* 2 (2009): 73-75.
- “‘Man is Bound!...’ or The Explanation of Metaphors” by Paul Braffort, and “Transversion No. 5: Mexican Byron or The Powder Baron’s Homily.” *Lana Turner: A Journal of Poetry and Opinion* 2 (2009):76-78.
- “On Two Languages or The Homo Phony” by Paul Braffort, and “Transversion No. 6: Tongue-Twisted or The Man With Fake Nests.” *Lana Turner: A Journal of Poetry and Opinion* 2 (2009):79-81.
- “The Veil lifts over the foundations” by Paul Braffort, and “Transversion No. 4: The Belly Lifts Over the Fundament.” *New American Writing* 27 (2009): 124.
- “Exquisite Words: ‘Who Words Sex?’” by Paul Braffort, and “Transversion No.7: Awkword Sex.” *New American Writing* 27 (2009): 125.

## Essays

- “Transverting the Bestiary: Translating Paul Braffort’s *Mes Hypertropes*.” In collaboration with Gabriela Jauregui. *Aufgabe* 10 (2011). Forthcoming.
- “‘There Have Been Pictures Here’: Spirit Photography and Projective Mediumship in H.D.’s Tribute to Freud.” *Journal for Cultural and Religious Theory* 10.2 (2010), special issue, *H.D. and the Archaeology of Religion*: 65-82.
- “‘Ma belle machine à écrire’: Poet and Typewriter in the work of Blaise Cendrars.” *Writing Technologies* 2.1 (2008): n. pag. (24 pages). Web.

## Reviews

“Robin Schiff’s *Revolver*.” *Lana Turner: A Journal of Poetry and Opinion* 2 (2009): 295-296.

“Deborah M. Mix, *A Vocabulary of Thinking: Gertrude Stein and Contemporary North American Women’s Innovative Writing*.” *Women’s Studies*, 37:6 (2008): 750-754.

“*Twist of Address* by Spencer Selby.” *Slope* 25 (2008): n. pag. (4 pages). Web.

## FELLOWSHIPS, HONORS AND AWARDS

### Poetry

- 2010 Finalist, Saturnalia Books Poetry Prize, *Pomegranate-Eater*
- 2009 Semi-finalist, Walt Whitman Award, Academy of American Poets, *Pomegranate-Eater*
- 2009 Honorable Mention, Benjamin Saltman Award, Red Hen Press, *Pomegranate-Eater*
- 2009 Semi-finalist, Lexi Rudnitsky Poetry Prize, Persea Books, *Pomegranate-Eater*
- 2008 Third place, *The Atlantic* Student Writing Prize in Poetry
- 2007 Finalist, Four Way Books Intro Prize, for *Ingathering*, now titled *Pomegranate-Eater*
- 2007 First place, Edward W. Moses Creative Writing Poetry Prize, USC
- 2007 Semi-finalist, *Discovery/The Nation* Prize
- 2005 Napa Valley Writers’ Conference Fellowship
- 2005 First place, Edward W. Moses Creative Writing Poetry Prize, USC
- 2003 First place, California statewide Ina Coolbrith poetry contest
- 2003 Second place, Poet Laureate contest, University of California system-wide contest
- 2003 Shirle Dorothy Robbins Award in Poetry, UCLA
- 2002 Falling Leaves Creative Writing Prize, UCLA
- 2002 May Merrill Miller Creative Writing Award for Poetry, UCLA

### Academic

- 2010-2012 Mellon Postdoctoral Fellowship, Massachusetts Institute of Technology. Affiliated with the Writing and Humanistic Studies and Comparative Media Studies.
- 2009-2010 Oakley Fellowship, USC  
Endowed fellowship for Ph.D. students in any discipline, at any stage of study.
- 2009 Award for Excellence in Teaching, Center for Excellence in Teaching, USC  
Nominated by the Department of English
- 2007 Collier-MacKellar-Giles research grant, USC  
Awarded for dissertation research on H.D. at Yale’s Beinecke Library.
- 2004, 2007 Merit fellowship, USC  
Competitive full fellowship covering two years of graduate work.
- 2003 Highest Honors and Thompson Prize for Outstanding Departmental Honors Thesis  
For chapbook *Winterward*, University of California Los Angeles.
- 2002 Bette and Don Prell Merit Scholarship, University of California Los Angeles  
For the completion of honors thesis, *Winterward*, a chapbook of poems.
- 1999 Presidential Scholarship, Brandeis University

## PRESENTATIONS

### Poetry Readings

- May 2010 Frank Pictures Gallery, The Third Area, Santa Monica, CA  
May 2010 BluePrints, Echo Curio, Echo park, CA.  
May 2010 Silverlake Jubilee, Silverlake, CA.  
May 2010 The Moe Green Poetry Hour, Blogtalk Radio, Los Angeles, CA.  
Apr. 2010 The Mountain Bar, Los Angeles, CA.  
Mar. 2010 The Gypsy Den, Santa Ana, CA.  
Feb. 2010 Redcat Lounge at the Roy and Edna Disney Concert Hall, Los Angeles, CA  
Jan. 2010 Stories Book Shop, Echo Park, CA.  
Aug. 2009 Summercamp exhibition space, Los Angeles, CA.  
June 2009 The Poetic Research Bureau, Glendale, CA.  
March 2009 Stories Book Shop, Echo Park, CA.  
March 2009 Avenue 50 Studio, Highland Park, CA.  
Sept. 2008 Avenue 50 Studio, Highland Park, CA.  
June 2008 The Amsterdam Café, North Hollywood, CA.  
May 2008 The Moe Green Poetry Hour, Blogtalk Radio, Los Angeles, CA.  
Sept. 2006 The Mountain Bar, Los Angeles, CA.  
Feb. 2006 The Four-Faced Liar, New York, NY.  
Aug. 2005 Portrait of a Bookstore, Studio City, CA.  
April 2005 Newer Poets X, Los Angeles Central Library, Los Angeles, CA.  
April 2005 Beyond Baroque Literary Arts Center, Venice, CA.  
May 2004 Valley Contemporary Poets, The Cobalt Café, Canoga Park, CA.  
June 2003 Armand Hammer Museum, Los Angeles, CA.  
May 2002 Armand Hammer Museum, Los Angeles, CA.  
Dec. 2001 Border's Books Westwood, Los Angeles, CA.  
Nov. 2001 Gallery 2211, Los Angeles, CA.

### Guest Lectures

- Jan. 2010 "The Pleasures of Poetry" (Literature Program, MIT). Led a class on William Carlos Williams' "This is Just to Say" and responses by Kenneth Koch and Frank O'Hara.
- Oct. 2009 "How to Read a Poem" (Professor Susan McCabe, University of Southern California). Delivered lecture on "Writing Sonnets after Reading Shakespeare's Sonnets" introducing students to K. Silem Mohammad's *Sonnagrams*, Jen Bervin's *Nets*, and Karen Volkman's *Nomina*.
- Nov. 2008 "Introduction to the Genre of Poetry" (Professor Susan McCabe, University of Southern California). Delivered lecture on "Remix poetics" connecting modernist collage in T.S. Eliot's "The Waste Land" with music videos for The Avalanches' "Frontier Psychiatrist" and Gnarl's Barkley's "Crazy."
- Oct. 2008 "Introduction to the Genre of Poetry" (Professor Susan McCabe, University of Southern California). Delivered lecture on Jen Bervin's *Nets*, erasures of Shakespeare's sonnets, as a form of explication.

## **Conferences**

- “Translation as Collaboration, Collaboration as Translation,” panel discussion with Lara Glenum, Mira Rosenthal, Gabriela Jauregui, and Kate Durbin. Organizer and participant. Association of Writers and Writing Programs, Denver, CO (Apr. 2010).
- “Data Poetics: An Exercise in Expanding the Boundaries of the Poem,” Association of Writers and Writing Programs, New York, NY (Jan. 2008).
- “‘There Have Been Pictures Here’: Spirit Photography in H.D.’s *Tribute to Freud*,” 9th Annual Modernist Studies Association Conference, Long Beach, CA (Nov. 2007).
- “The Text/Ure Of The Page: Altered Egos—Found, Purloined and Plagiarized Writing,” roundtable discussion with Andrew Allport, Bryan Hurt, and Matthew Cunningham. Moderated by Professor Susan McCabe. Association of English Graduate Students Conference, University of Southern California (March 2007).
- “‘A Roomier Stanza’: Brenda Hillman’s Hypertext Poetics,” Southwest/Texas Popular Culture and American Culture Associations, Albuquerque, NM (Feb. 2006).
- “Waves on Nets: Reading the V into Stephanie Strickland’s Vniverse,” (dis)junctions 2005: Theory Reloaded, University of California Riverside (April 2005).

## **TEACHING EXPERIENCE**

### **University of Southern California**

Instructor, The Loudest Voice Workshop, Fall 2009 (Together with Andrew Allport)

This cross-genre undergraduate workshop, hosted by The Loudest Voice reading series, offers students an intimate community in which to share work outside of the English department’s courses. In addition to supportive critique, we offer students advice about graduate study, publishing, and making writing part of their daily lives.

Co-organizer and Instructor, ENGL 599: “Chapbooks and Artists’ Books,” Fall 2009.

In this special topics seminar for poets in the Ph.D. program, which I arranged together with Genevieve Kaplan, we examine the history of chapbooks and artists’ books, considering the relationship between form and content in print media and the changing needs of publishers and the reading public. We merge scholarship and creative work, binding our own limited-edition chapbooks, visiting hand-made book collections in Los Angeles, and hosting guest lectures by Johanna Drucker and Marjorie Perloff.

Teaching Assistant, ENGL 299: “Introduction to the Genre of Poetry: From Shakespeare to Hip Hop,” Professor Susan McCabe, Fall 2008.

I led two weekly discussion sections, graded all student work, and supplemented the lecture with audio files. I combined demonstrations of close reading, discussion, and workshops addressing students’ own poems to demonstrate the way they achieve their particular effects.

Consultant, The Writing Center, Jan. 2007 – May 2007.

I worked one-on-one with undergraduate and graduate students across the disciplines to help them assess their own work and build writing skills.

Research Assistant, Professor Leo Braudy, Department of English, Jan. 2006 – Present.

I have had the opportunity to work with Professor Braudy on a number of book projects. I drafted author biographies for his popular textbook *Film Theory and Criticism: Introductory Readings*, and created the index to the seventh edition. I have conducted research for him on Los Angeles history, the culture and politics of the 1950s, and gothic novels. I also built his professional website, [www.leobraudy.com](http://www.leobraudy.com).

Co-Organizer, ENGL 599: “Altered Egos: Found, Purloined, and Plagiarized Poetry,” Fall 2006  
This student-led seminar for poets in the Ph.D. program considered issues of craft, scholarship, and ownership in altered texts, found poems, and erasures—three forms popularized in the 1960s and ‘70s that have recently experienced a resurgence.

Assistant Lecturer, The Writing Program, Aug. 2005 – Dec. 2006 and Jan. 2009 – May 2009.  
I taught WRIT 140, freshman composition, in conjunction with a broader social issues class on whose material students drew in their papers. The subjects of these courses included “Social Problems,” “Holocaust History,” “Gender and Sexualities in American History,” and “The Philosophy of Contemporary Moral and Social Issues.”

### **Otis College of Art and Design**

Lab Assistant, Otis Laboratory Press, August 2007 – present.  
I monitor activity in the letterpress studio, assist students with bookmaking, typesetting, lockup, and printing, and I help maintain the studio’s four Vandercook proof presses.

### **RELATED PROFESSIONAL AND SERVICE EXPERIENCE**

Editor and designer, *The Loudest Voice: Volume 1* (Figueroa Press), with Bryan Hurt and Genevieve Kaplan.  
March 2010

To celebrate four years of the reading series Hurt and I co-founded, we published an anthology of work by writers who have been part of *The Loudest Voice*. This involved soliciting work, selecting, proofing, and laying out the pieces for publication, and designing the covers and typography.

Co-Creator and Site Administrator, [www.marjorieperloff.com](http://www.marjorieperloff.com)  
March 2009 – present  
To make more of Marjorie Perloff’s scholarly work available to the intellectual commons, I created a web archive and blog where she can list upcoming appearances. The site includes contents and artwork for her books as well as 150 pages of essays and interviews, which I formatted and uploaded together with my co-creator, Marie Smart.

Graphic Designer, Ph.D. in Creative Writing and Literature Program, USC  
January 2008 – present  
Using Adobe InDesign and Illustrator, I have created occasional promotional brochures, posters, and flyers for the Ph.D. program and its reading series.

Assistant, *Lana Turner: A Journal of Poetry and Opinion*

January 2008 – May 2009

As an assistant to Professor Calvin Bedient of the University of California Los Angeles on his avant-garde literary journal *Lana Turner: A Journal of Poetry and Opinion*, I trained him in Adobe InDesign, created graphical layouts, consulted on design, and troubleshooted technical problems.

Founding Organizer, The Loudest Voice reading series ([theloudestblog.blogspot.com](http://theloudestblog.blogspot.com))

August 2006 – Present

Together with fiction writer Bryan Hurt, I co-founded and help run a poetry and prose reading series that pairs USC creative writing graduate students with writers from the Los Angeles community. We host two readings each semester in LA's Chinatown, and in 2010, we hosted an off-site reading at the AWP conference in Denver. In addition, we offer a free team-taught workshop to undergraduates writing in any genre each semester.

Organizational Assistant, The 9<sup>th</sup> Annual Modernist Studies Association Conference

August 2006 – December 2007

Organizational assistance and website design ([www.moderniststudies9.com](http://www.moderniststudies9.com)) for the 2007 Modernist Studies Association conference, a joint project of the University of Southern California and California State University Long Beach.

Graduate Student Mentor

2005 – 2006

I advised a new student poet in the Ph.D. in Creative Writing and Literature Program at USC on navigating the dual program during her first year, suggesting courses and professors, answering questions, and offering my own experience in the USC community.

Executive Board Member, Association of English Graduate Students

2005 – 2006

I built and maintained a website that centralized resources on graduate life at USC, area events, and the annual graduate student conference. I also assisted with conference duties and organized a poetry reading and celebration surrounding the keynote performance by Sri Lankan poet Pireeni Sundaralingam and violinist Colm Ó Riain.

Assistant Editor, *Westwind, A UCLA Journal of Undergraduate Research and Writing*

October 2002 – March 2003

I selected, proofread, and formatted essays, stories, and poems prior to publication.

## **RESEARCH AND TEACHING INTERESTS**

Creative Writing (Poetry), 20<sup>th</sup> and 21<sup>st</sup>-Century Poetry and Poetics, Modernist Literature, Book Arts, Digital Poetry.

## **MEMBERSHIPS**

Modern Language Association (MLA), Association of Writers and Writing programs (AWP), and Modernist Studies Association (MSA).